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negotiations which led to cession to France of the left bank of the Rhine by the treaty of Lunéville. This is the reason why he chose a subject which teaches the conquered to sacrifice all in order to throw off the yoke of the foreign invader, and why he wrote of his play: "Schon der Stoff hält mich warm; ich bin mit dem ganzen Herzen dabei, und es flieszt auch mehr aus dem Herzen als die vorigen Stücke"; and why he put into the mouth of his hero the nobly patriotic words which gave a most certain, though not a measurable, strength to the Germans in the great and victorious War of Liberation a dozen years later:

Nichtswürdig ist die Nation, die nicht
Ihr alles freudig setzt an ihre Ehre!

Who shall say how many right hands these verses strengthened, how many bright swords they sharpened, for the death struggle of Leipzig?

We commend this edition warmly alike to teachers, students, and readers.

FRANK T. LAWRENCE.

London, England.

AN ELIZABETHAN CLASSIC.

Sidney's Defense of Poesy. Edited with Introduction and Notes by ALBERT S. COOK, Professor of the English Language and Literature in Yale University. Boston: Ginn & Co., 1890. 8vo, pp. xlv, 143.

To those of us who have labored in odor of the lamp, and sought the interpretation of the inspired German prophets or the intervention of those English tutelary saints that print only on hand-made paper and in limited editions, the work before us comes like a draught of fresh air. To be learned and not pedantic, to have developed what may be termed the uncommon senses of the scholar and yet to have retained the common sense of the man—such happy conjunctions we have sometimes almost feared an envious deity had denied to students as a race, whilst graciously permitting some laborious Casaubon to grow great on the accumulated rubbish of trifles.

Professor Cook's must have been a pleasant task. To live so intimately with a mind like SIDNEY'S in the very best of his work, is no common privilege; and one that can come only to him that labors with love and rever-

ence. Professor COOK has not attempted a reprint for scholars, a work perhaps already sufficiently performed by ARBER and FLÜGEL; but, looking to a more practical end, has placed our author before us in a nineteenth-century garb. We shall not deny the difficulty of the question, but admit, with the gentleman from a certain far point of the compass, that "as to CHAUCER and them old fellers, they dont know the fust thing about spellin'." And yet we must confess that our affections are here enlisted on the conservative side, and we have it in our hearts to regret the loss of flavor and bouquet in thus putting old wine into new bottles.

With much reason, our editor has punctuated the 'Defense' anew. It is probable that nothing short of a considerable increase in the number of signs at present in use in punctuation can meet the complex requirements of many writers of modern prose. And yet when we consider that it is in the power of anyone to write clearly irrespective of all such signs, even Mr. HERBERT SPENCER'S excellent system of spacing seems supererogatory. The question before us, however, is a different one, for the sense of many an old author has been obscured, if not entirely lost, by a vicious system, or rather by the lack of any reasonable or uniform system, of punctuation among Elizabethan printers. The re-punctuation of such old authors as may require it should therefore be regarded simply in the light of a clarification of the text, analogous to the transliteration of Sanskrit or other such language; and the success of the experiment must depend on the judgment and the scholarship of each editor. Indeed, we esteem it highly probable that a like clarification of the bulk of Elizabethan prose might go far to restore to us the real beauty and meaning of many an ancient passage, and forever overthrow the absurd notion that DRYDEN, or some other subject of Charles II, was the first to write literary English prose. A comparison of several pages of Prof. COOK'S edition with Mr. ARBER'S reprint satisfies us of the substantial success of the experiment in the case before us.

Among the many excellent features of Prof. COOK'S introduction and notes, several call

for special attention. We can pardon another appearance of the ubiquitous GIORDANO BRUNO, when we remember that the Neoplatonist was actually for a time an intimate of that charmed literary circle which directly inspired the 'Arcadia' and the 'Faerie Queene.' Prof. COOK's hypothesis that the "intimacy with Bruno" marked "a distinct stage in SIDNEY's spiritual development," is interesting and in a high degree probable. Prof. COOK agrees with COLLIER in assigning 1583 rather than 1581 as the date of SIDNEY's composition of the 'Defense of Poesie,' offering several excellent reasons for his preference. The whole subject is of course matter for pure conjecture, although it can not be doubted that Gosson's pamphlet 'The School of Abuse,' with its pointed dedication to SIDNEY, was the direct provocative of the latter's work. Could we ascertain the precise date of LODGE's partly suppressed 'Defense,' it is barely possible that clearer light might be thrown on the subject, as there are several points in which SIDNEY appears to have simply amplified the arguments of LODGE.

Prof. COOK's account of SIDNEY's learning is extremely interesting, and novel in several particulars. If we are to accept the broad doctrine that "the literature, songs, æsthetics, etc., of a country are of importance principally because they furnish the materials and suggestions of personality for the women and men of that country," the literary environment of such a mind as SIDNEY's can not but become equally important with the material vesture of contemporary events. We can entirely agree with the following estimate: "All things considered, the accuracy of his [SIDNEY's] learning could probably be impeached, and has perhaps often been surpassed, by the best of our contemporary writers, yet it is none the less true that the extent of his reading, and the degree to which he rendered the substance of books tributary to the expression of his own convictions and essential manhood, might well put to shame many who are rightly esteemed his superiors in technical and minute scholarship."

In the discussion of his author's style, Prof. COOK takes occasion to dilate somewhat on Dr. LANDMANN's distinction between Euphuism

and Arcadianism, and to assure us that "substantial unanimity has been reached by the competent investigators of the subject" in Dr. LANDMANN's restriction of the term Euphuism to "transverse alliteration in parisonic antithetical or parallel clauses." A statement like this offers a dreadful temptation to some of us to dart from the ranks of "competent investigators" in which, we trust, we have been marching decorously enough, and set up a standard of revolt. The matter is foreign to our immediate purpose, and perhaps it is of little consequence that we apply separate formulæ to LILY, GREENE, SIDNEY, FULLER, or SIR THOMAS BROWNE, if only we recognize in all a single historic impulse reducible to the more general formula "*estilo culto*," or whatsoever term our Teutonic mentors may vouchsafe to us the use of. We wholly agree with Prof. COOK's remark that "at times" the "vainly repetitious form of Arcadianism is nothing but Ciceronianism of a rather indefensible sort"; whilst his estimate of SIDNEY's as an "emotional prose" "of light and heat combined," seems to us peculiarly happy. Unquestionably a wide gap exists between the style of the 'Arcadia' and that of the 'Defense of Poesie,' and the parallel which our editor draws between the era of the English Renaissance and the intellectual awakening of Greece after the Persian war, although not new, sheds much light, from his forcible manner of putting it, on the conditions under which Elizabethan prose style was developed. But the most interesting part of Prof. COOK's Introduction is that in which he vindicates the Sidneian theory of poetry as the oldest [and the truest] of which we have any knowledge. "SIDNEY's fundamental doctrine," he tells us, "is true of the highest creative poetry, and in general of the noblest literature produced by the creative imagination, whether executed in verse or prose." PLATO, DANTE, SHELLEY—what more august trio could be summoned from the blessed abode of the purest poetry to testify to the divine nature of true art? After all this bickering about "the pestilent heresy of prose-poetry," realism, "the criticism of life," poetical Arianism and Sabellianism, great is the relief to return to this oldest and purest faith. Truly does SIDNEY see with "the eyes of the

mind onely cleered by fayth"; truly does he point out to us "so sweete a prospect into the way as will intice any man to enter into it."

Prof. Cook's notes are full, intelligent, and all that can be desired for the exposition of the text. His explanations of the numerous classical allusions are delightfully free from that antediluvian smack which is the usual mark of the classical note, whilst his references to parallel passages in SIDNEY's own writings, those of his contemporaries, and others, seem especially valuable in affording us the historical clue by which to trace the descent of this true religion of poetry down through the ages.

A careful analysis of contents, a table of variants, and an index of proper names, serve to complete the usefulness of the work. Our thanks are due to Prof. Cook for an excellent edition of an enduring English classic, and for a most admirable contribution to American scholarship. If the tap-roots of philology are to reach down to a subsoil that will engender us such graceful growths of scholarship as this, we need be in little fear that the graces and amenities of the study of literature shall ever suffer a scientific desiccation in America.

FELIX E. SCHELLING.

University of Pennsylvania.

E. WENSTRÖM and E. LINDGREN: *Engelsk-Svensk Ordbok*. Stockholm, 1889. 8vo, pp. 1758.

C. G. BJÖRKMAN: *Svensk-Engelsk Ordbok*. Stockholm, 1889. 8vo, pp. 1360.

These two dictionaries, the former English-Swedish and the latter Swedish-English, both appeared last year, published by P. A. Norstedt & Sons of Stockholm. Both dictionaries must undoubtedly be counted among the best international English dictionaries. Both are, as a matter of course, chiefly intended for Swedish students of the English language; accordingly great pains has been taken by the authors of the English-Swedish Dictionary to make this as complete as possible in regard both to English phraseology and to the construction of the words, so as to facilitate the task of the student in writing English. This present dictionary surpasses in this regard any other foreign English dictionary which the

reviewer has had the opportunity of seeing.

Among the more prominent features of the Swedish-English dictionary may be mentioned the very accurate and instructive remarks on the Synonymic of English words, made in almost every article where two or more English words are given in translation of a Swedish one. Everyone knows how distressing it is to the student, when translating from one language into another, to find himself confronted with a number of foreign words all supposed to be the equivalents of one single word of his own language. To mention an example: The Swedish word *mäktig* is here first translated by 'powerful, mighty, puissant, potent, etc.,' then the synonymic of these words is explained: ["A *powerful* prince, man, nation, argument; a *potent* drug or medicine; a *mighty* sovereign and genius; a *strong* man, rope, mind, argument or attachment; *forcible* expression, reasoning; *vigorous* effort; *efficacious* remedy"]. Of course, no dictionary can be expected to give a complete synonymic, but these attempts may to some extent at least impart that linguistic appreciation which otherwise can only be gained by long study and extensive reading.

It is obvious that the features mentioned above recommend these books chiefly to the Swedish public. On the other hand, they have in their great completeness the best recommendation possible to the English speaking student of the Swedish language.

The same publishers are preparing abridged editions of these dictionaries for use in the schools.

P. GROTH.

Brooklyn, N. Y.

Petites Causeries. Devoirs pour les classes et traductions. Par L. SAUVEUR. New York: F. W. Christern. 1890. 12mo, pp. 232.

In his Supplement to 'Petites Causeries' Dr. SAUVEUR has given to teachers and students of French a welcome and practical addition to his well-known educational works. The enthusiastic reception of Dr. SAUVEUR's theories and teachings by many who come under his personal instruction, and the adoption of his books by those who have learned to recognize their merits, are sufficient